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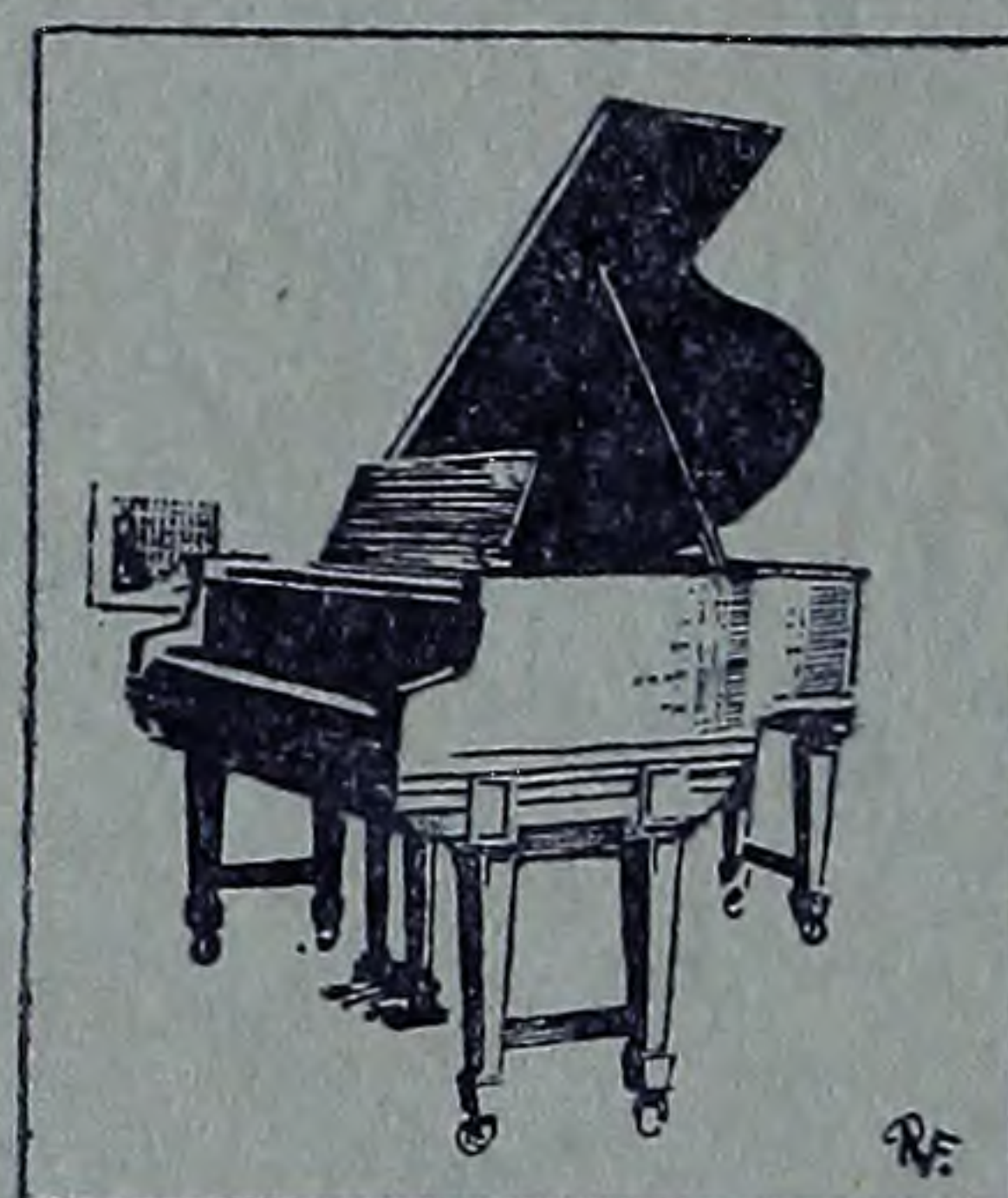
Seventh Symphony Concert

January 20-21

Season 1921-1922

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OF LOS ANGELES

WALTER HENRY ROTHWELL, Conductor

SEVENTH SYMPHONY CONCERT

Friday Afternoon, January 20, at 3:15 o'Clock

Saturday Evening, January 21, at 8:30 o'Clock

Soloist: Kathleen Parlow, Violinist

PROGRAM

***Glazounow* - - - - - Symphony No. 4 in E flat, Op. 48

- I. Andante—Allegro moderato
- II. Scherzo: Allegro vivace
- III. Andante—Allegro

INTERMISSION

Mendelssohn - - - - - Concerto for Violin in E minor, Op. 64

- I. Allegro molto appassionato
- II. Andante—
- III. Allegro molto vivace

KATHLEEN PARLOW

Wagner - - - - - Prelude "Die Meistersinger"

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The intermission will be ten minutes in length. A bell will ring in the lobby two minutes before its conclusion. Doors will be closed during each number and no one will be admitted during its rendition.

Our patrons are courteously requested to take notice that in order not to impair the continuity of the program, the management has decided that no encores by the soloists will be allowed at the regular Symphony Concerts. This rule does not apply to Sunday Popular Concerts.

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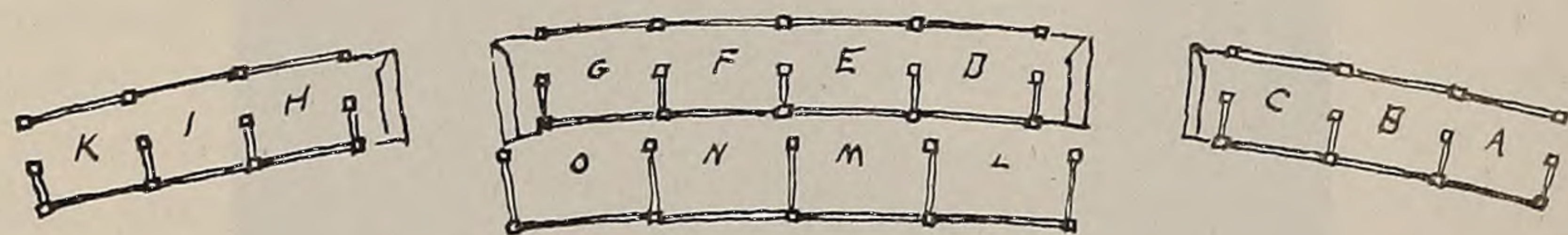
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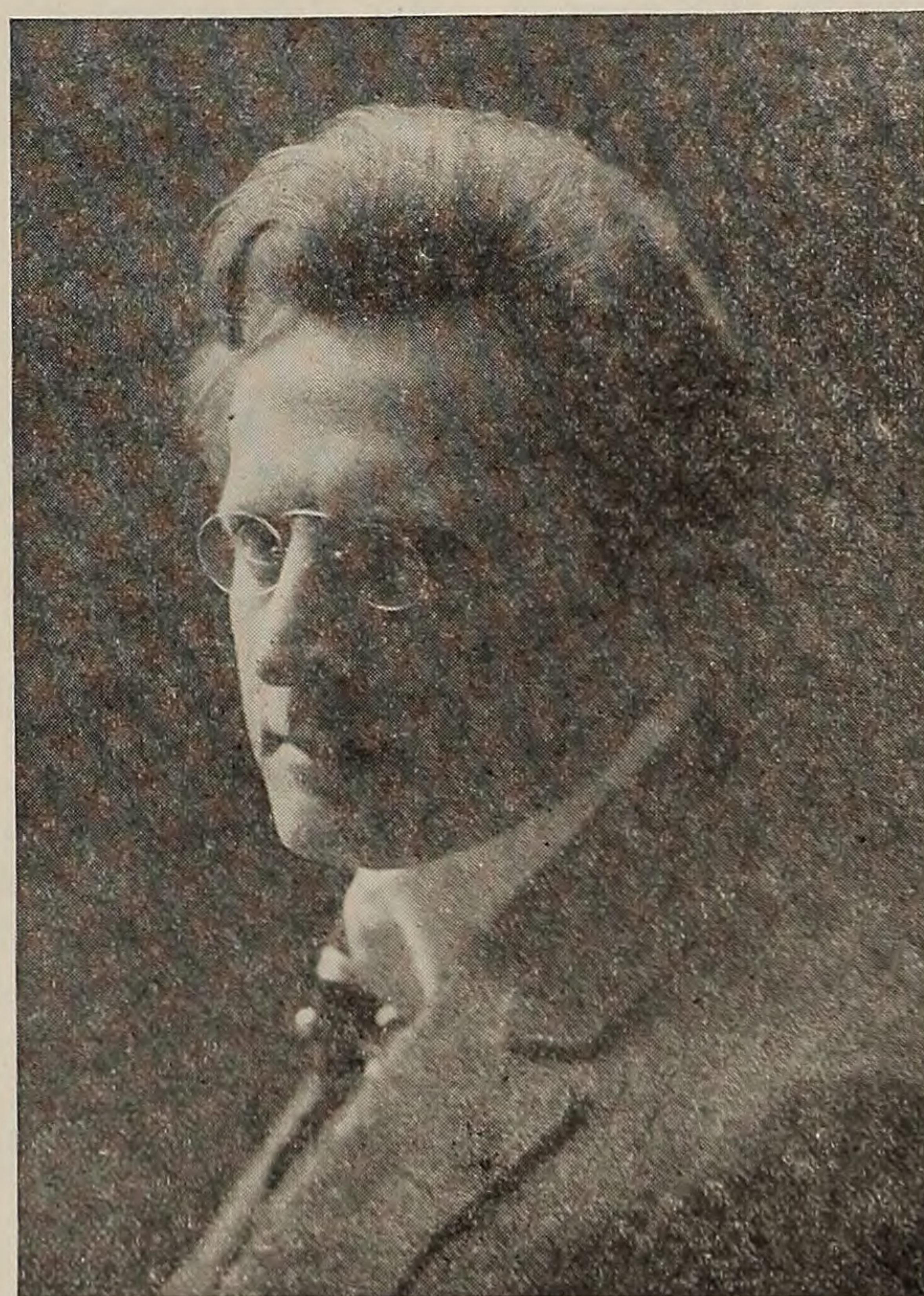


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WALTER HENRY ROTHWELL

∴ PROGRAM NOTES ∴

Symphony No. 4 in E flat - - - Glazounow

Glazounow was born at Petrograd in 1865, where he still resides. He is the son of a rich publisher and bookseller whose grandfather founded the firm in 1782. From his earliest years he has devoted himself wholly to music. His first symphony, written when he was but sixteen years of age, was performed at Petrograd with great success under the conductorship of Balakireff. As conductor, Glazounow has appeared in Paris, London, and nearly all of the European centers of musical progress with distinguished success. He has been a prolific composer. For orchestra there have appeared eight symphonies, several fantasies and symphonic poems, and a number of overtures and concert pieces. It is said that he finds in the ballet the fullest and freest form of musical expression, and he has written a number of pieces in this form for the Petrograd stage. A long list of works for piano, voice, chamber music, and every form of musical expression are to his credit.

Mrs. Rosa Newmarch, in the article on Glazounow which she contributed to Grove's Dictionary of Music and Musicians, has this to say:

"Glazounow's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Mourssorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of expression. Glazounow's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of originality and frequently full of picturesque suggestion. As a master of orchestration, he stands with Rimsky-Korsakoff, at

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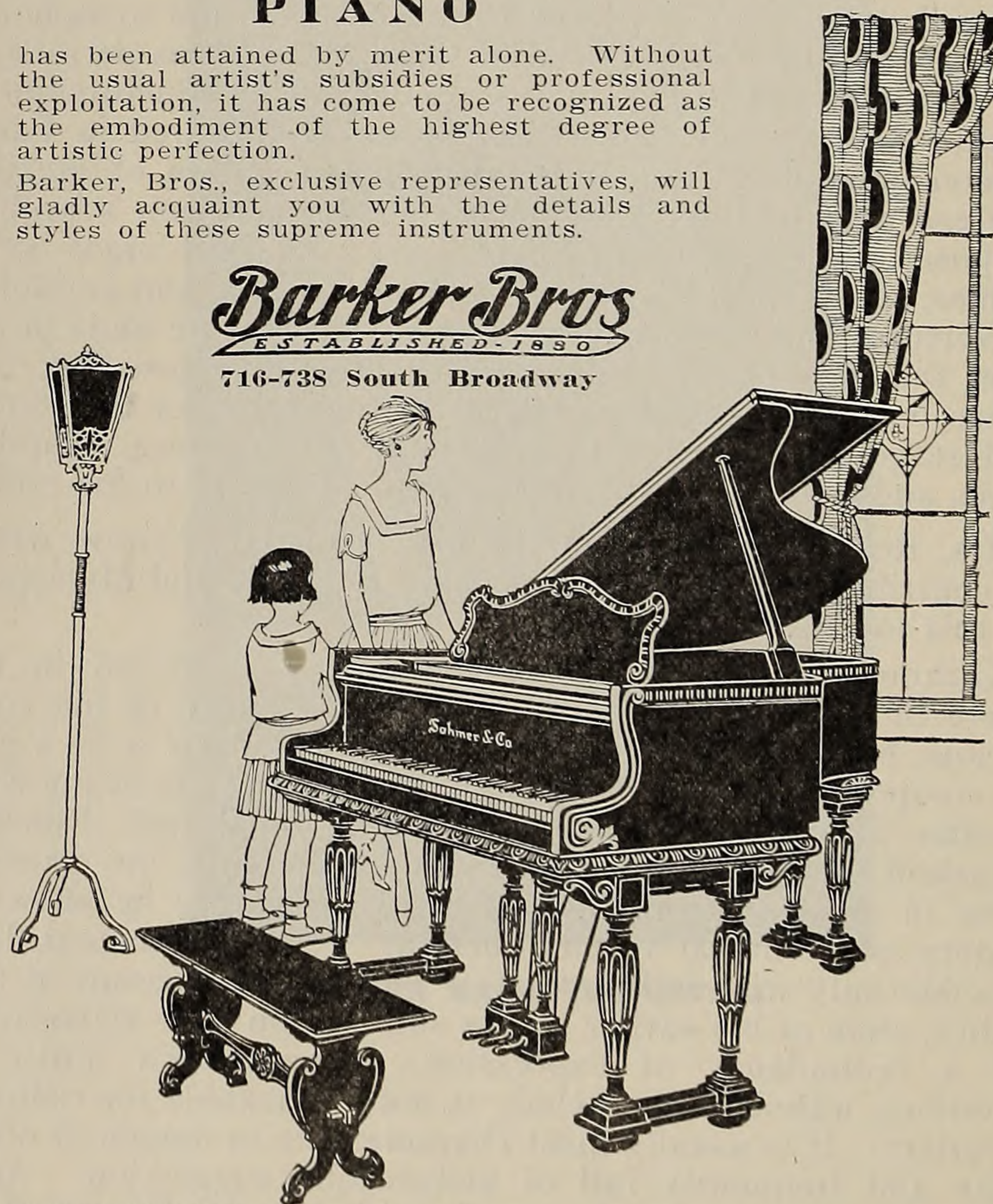
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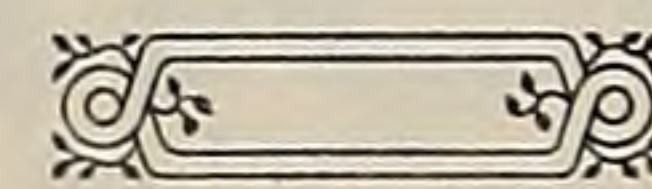
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the head of a school, pre-eminently distinguished in this respect. Although Glazounow has made some essays in the sphere of programme music in the symphonic poems, "Stenka Razin," "The Forest," and "The Kremlin," and more recently in the suite, "Aus dem Mittelalter,"—yet his tendency is mainly toward classical forms. At the same time even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounow is unique, since he is the only Russian composer of note who has ranged himself with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less "abstract" is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounow's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-coloured music of the ballet "Raymonda." Comparing this work with Tschaikowsky's ballet "The Sleeping Beauty," it has been said that while in the latter each dance resembles an elegant statuette, "bizarre, graceful and delicate," the former shows us "colossal groups cast in bronze;" life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounow's works.

"Apart from his art, Glazounow's life has been uneventful. Few composers have made their debut under more favorable auspices, or have won appreciation so rapidly. Nor has he



James Anderson

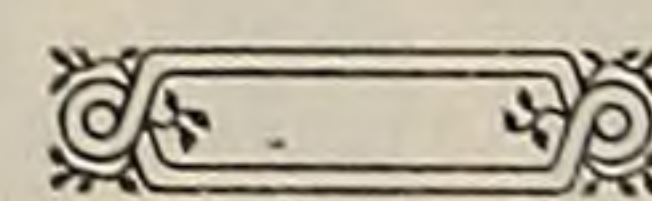
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ever experienced the sting of neglect or the inconvenience of poverty."

The following remarks concerning Glazounow as a symphonist have been made by M. Montague-Nathan in his "Contemporary Russian Composers:"

"As a symphonic writer Glazounow has gradually drawn away from the use of external aids and has relied more and more upon inherent beauty. Beginning with 'Stenka Razine'—the work of a man who was reckoned, at the time of its composition, a powerful recruit to the nationalist coterie—he has progressed to the eighth symphony, which has earned him the title of 'a contemporary classic master.' As a half-way house in this process of evolution the fourth symphony, in E flat major, repays examination. In this we see the composer hesitating about his road. It contains reflections of the influence of Borodin in the oriental theme (for English horn) of the Andante, of Liszt in its construction, its disregard of the four-movement form and the transformation of thematic substance, and of the West in the first subject (for oboe) of the Allegro moderato—a theme which is heard in several later works in a variety of guises, which do not, however, conceal its identity, notably in the concerto for violin.

"At this stage the composer has already traveled far; on the road still before him he is to purify the elements of his creative substance and to divest it of everything which is not essentially musical. 'He has abandoned,' says Rimsky-Korsakow in his Memoirs, 'the thickets of "The Forest" (Opus 19, dedicated to Stasof), the depths of "The Sea" (Opus 28, dedicated to Wagner) and the walls of "The Kremlin" (Opus 30, dedicated to Moussorgsky); in the last named the musical reflection of the program, indicated by headings, has become quite faint; the romanticism of the Andante of the fifth symphony (Opus 55), of "Raymonda" (Opus 57), of the sixth symphony (Opus 58) and the "Middle Ages" suite (Opus 79) is not in the vein of the contemporary descriptive composers. Glazounow has already gone far towards purging himself, he is already nearing his promised land, wherein music is absolutely self-sufficing, in the seventh symphony. With the eighth he reaches his destination."

The fourth symphony is scored for three flutes (the third interchangeable with a piccolo), oboe, English horn, three clar-

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inets, two bassoons, four horns, two trumpets, three trombones, tuba, tympani and strings.

I. After two measures for strings and woodwind the English horn sets forth a subject in minor. The violins take up this melody and develop it. The main movement follows, its principal subject being announced by the oboe. This theme and the rhythmical figure which accompanies it having been worked over, a subject is presented, *scherzando*, by the clarinet, its material derived from the theme of the introduction. The real second theme occurs soon after the melody of the clarinet, and is sung by the violins. A phrase for the violas heard at the end of this subject is given important development, and the clarinet theme is worked over. The first subject is again taken up and developed in the lower strings. A sonorous passage, followed by a quiet section in which the clarinet figure is again heard leads to the recapitulation. The material for the coda is drawn from the principal theme of the main movement.

II. Following three measures in the bassoons, the second violins accompanying *pizzicato*, two clarinets give out the subject of the Scherzo. A development of this matter constitutes the entire first division of the movement. The trio brings forward a new theme in the clarinet. The original tempo is resumed and the material of the first part is repeated somewhat modified, the theme of the trio being occasionally woven into it. The movement ends quietly.

III. There is no independent slow movement, the material of this section of the symphony serving as an introduction to the finale. After two measures of a preliminary figure in the violins the third clarinet gives out a subject, *andante*. After some twenty measures of this material there is a hastening of the tempo and trumpet calls are heard. This leads through a crescendo to the main movement, whose principal theme is given out by the violins. After a vigorous working over of this matter, in which a new melody appears in the first violins, the real second theme is heard in a melody of the oboe, later taken up by the first violins. The development section works out the opening theme and its subordinate melody. In this section and in the recapitulation which follows, hints of the opening subject of the first movement which was played by

Fourth Program

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the English horn are heard, and also the first subject of the same movement. The coda deals with the main subject of the finale.

Concerto for Violin in E minor - - Mendelssohn

This concerto, the only published example of its kind by Mendelssohn, was finished in 1844. As with the Scotch symphony, a long period of time elapsed between the beginning and the completion of the violin concerto. In 1838 Mendelssohn had conceived the plan of composing such a work; for in July of that year he wrote to Ferdinand David, "I should like to write a violin concerto for you next winter. One in E minor runs in my head, the beginning of which gives me no peace." It would appear that the actual composition of any portion of the work had not been begun even a year later than the date at which this letter was written. In July, 1839, Mendelssohn again wrote to David, who had urged him to the task of creating the work: "Now that is very nice of you to press me for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days here I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant and how is such a one as I to manage that? The whole first solo is to consist of the high E!"

It is well to explain here that although Mendelssohn studied the violin in his earlier youth, but little time was given to the practice of it, and when he played any stringed instrument it was the viola that Mendelssohn preferred.

In regard to the concerto innumerable letters passed between Mendelssohn and Ferdinand David. The composer put every faith in the ability of his friend to assist him with advice and practical suggestion. And David took infinite pains to do his part, for which Mendelssohn was full of grateful thanks. The score was completed September 16, 1844. The manuscript is an oblong folio volume, sixty-six pages long, at the top of the first page there being written simply "Concerto," and the mysterious letters, "H. d. M.," which figure on so many of Mendelssohn's manuscripts, even on those written in early boyhood. Although the work was nominally finished, Mendelssohn, according to his custom, began the process of revising, polishing, bringing to perfection. The score was sent to



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the publisher in December, when the composer informed David that he had made many alterations in his instrumentation, and many in the solo part. Even the following February, (1845) the revisions were still being tirelessly continued. The cadenza was overhauled, and in this David was responsible for much of the work as it now stands. It is not possible in these notes to make a critical comparison of the score as it originally was written, and the form in which it now appears. It must suffice to say that Mendelssohn's instinct as to what was effective, and his unerring perception of what was right and artistically suitable was—in the case of this concerto, at least—made manifest in its revision.

The first record of any interpretation of the concerto concerned its performance on the piano by Mendelssohn himself, who played it to Moscheles at Soden, near Frankfort. David, was, however, the original interpreter of the work as it was designed. His performance of it took place at Gewandhaus concert, Leipzig, March 13, 1845. Mendelssohn did not conduct the concerto, as he was resting at Frankfort, and Niels Gade occupied his place at this concert and the other performances of the season.

The orchestral accompaniment of the violin concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

I. After an introductory measure in the orchestra the solo violin begins at once with the principal theme. After the statement of this the orchestra breaks in with a section of its own, based on the same material, following which the violin brings forward a new idea over a pulsating figure in the wind. There is passage work in triplets leading to the second theme in G major, played by the clarinets and flutes over a long held G in the solo violin. The development begins in the solo instrument with a working-out of the principal theme, this being the only material that is used. The cadenza is introduced at the close of the development instead of at the end of the recapitulation, as was usual with other writers. The recapitulation enters shyly as it were, in the midst of the arpeggios of the solo violin. The subjects are presented as before, the second theme being now in E. There is no pause between the first movement and the Andante.

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"He lives in and with his theme, conceived out of a lofty musical consciousness, and the meaning of which he is able to communicate to his audience with conviction."—Dr. W. Krone in Berliner Allgemeine Musikzeitung.

"Among the stars of the musical world, Calmon Luboviski, the violinist, occupies a very prominent place. His is a character of great vigor and he possesses a most brilliant technic."—Paul Becker in Frankfurter Zeitung.

II. This movement puts forward eight measures of introduction before the violin announces the principal theme. It is interesting to remember that Mendelssohn originally intended the accompaniment (in the strings) to this melody to be played in pizzicato. "I intended to write it in this way," wrote Mendelssohn to David, "but something or other—I really don't know what—prevented me." There is a middle section, of more agitated character, and the first part then returns.

III. The finale is preceded by a short introductory movement. The main movement has its first theme set forth by the solo instrument. Following brilliant passage work in the violin, the orchestra brings in fortissimo, a new theme in B major. This is worked over at considerable length, and over a development (in the strings) of the principal theme the violin sings a new subject in G major. A recapitulation ensues, in which the orchestra takes this theme while the solo instrument brings forward the opening subject of the movement. The fortissimo second theme appears once more in the orchestra, this time in E major, and there is a brilliant coda.



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Sunday, Jan. 29

3:15 P. M.

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in G minor**

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**St. Louis Orchestra, Max Zach, Conductor
February 15, 1920, Bruch Scottish Fantasy**

"He played the beautiful work in masterly fashion. Young Lepske has large technical powers, style and a fine tone. His work showed brilliant musicianship and excellent routine and the audience let him know in unmistakable fashion that all his violinistic virtues were thoroughly appreciated."—St. Louis Times.

**Philharmonic Orchestra, Walter Henry Rothwell, Conductor
March 27, 1921, Tchaikowsky Concerto in D**

"Jules Lepske proved one of the surprising soloists of the season. He has a fine tone, fluid, melodic, yet replete with dramatic quality as well, and his technic is broad and complete. Few finer examples of the violinists art have been heard than his rendition of the Tchaikowsky Concerto."—Los Angeles Examiner.

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Prelude "Die Meistersinger" - - - Wagner

The plan of "The Mastersingers of Nuremberg" first occurred to Wagner in 1845 at Marienbad, where, after the completion of "Tannhauser" he had retired to rest. In his "Memoirs" he relates how he was led to the subject: "Immediately after the composition of "Tannhauser" I had an opportunity to make an excursion, for my recreation, to a Bohemian watering place. Here, as always when I escaped the atmosphere of the footlights and my official duties, I soon felt relieved and happy; for the first time a kind of gaiety peculiar to my character assumed an artistic form. With almost arbitrary deliberateness I had been gradually making up my mind to choose a comic subject for my next opera. I remember that I was assisted in this intention by the well meant advice of good friends who wished me to compose an opera of a lighter character, which might help to introduce me to the German theaters, and thus lead up to a financial success, the need of which had begun to assume a threatening importance. As with the Athenians a merry satyr-play followed the tragedy, so during that excursion I suddenly conceived the idea of a comic play that might follow my Minstrel's Contest in the Wartburg as a significant satyr-play."

"This was the 'Mastersingers of Nuremberg,' with Hans Sachs at their head. Scarcely had I finished the sketch of this plot when the plan of 'Lohengrin' began to occupy my attention, and it left me no peace until I had worked it out in detail. This was done during the same short summer excursion, in disobedience to the order of my physician not to busy myself with such things."

"The Mastersingers of Nuremberg" was completed October 20, 1867, and was first performed in Munich, June 21, 1868. The success was extraordinary and Wagner, who sat in a box with the king, was forced to bow his acknowledgements to the enthusiastic plaudits of the audience.

The prelude to the opera was performed before the opera itself. On November 1, 1862, Weissheimer, a friend of Wagner's, gave a concert at the Gewandhaus, Leipzig. On the program appeared the prelude to "The Mastersingers" and the overture to "Tannhauser." The composer conducted both numbers. Weissheimer stated that the prelude had been com-

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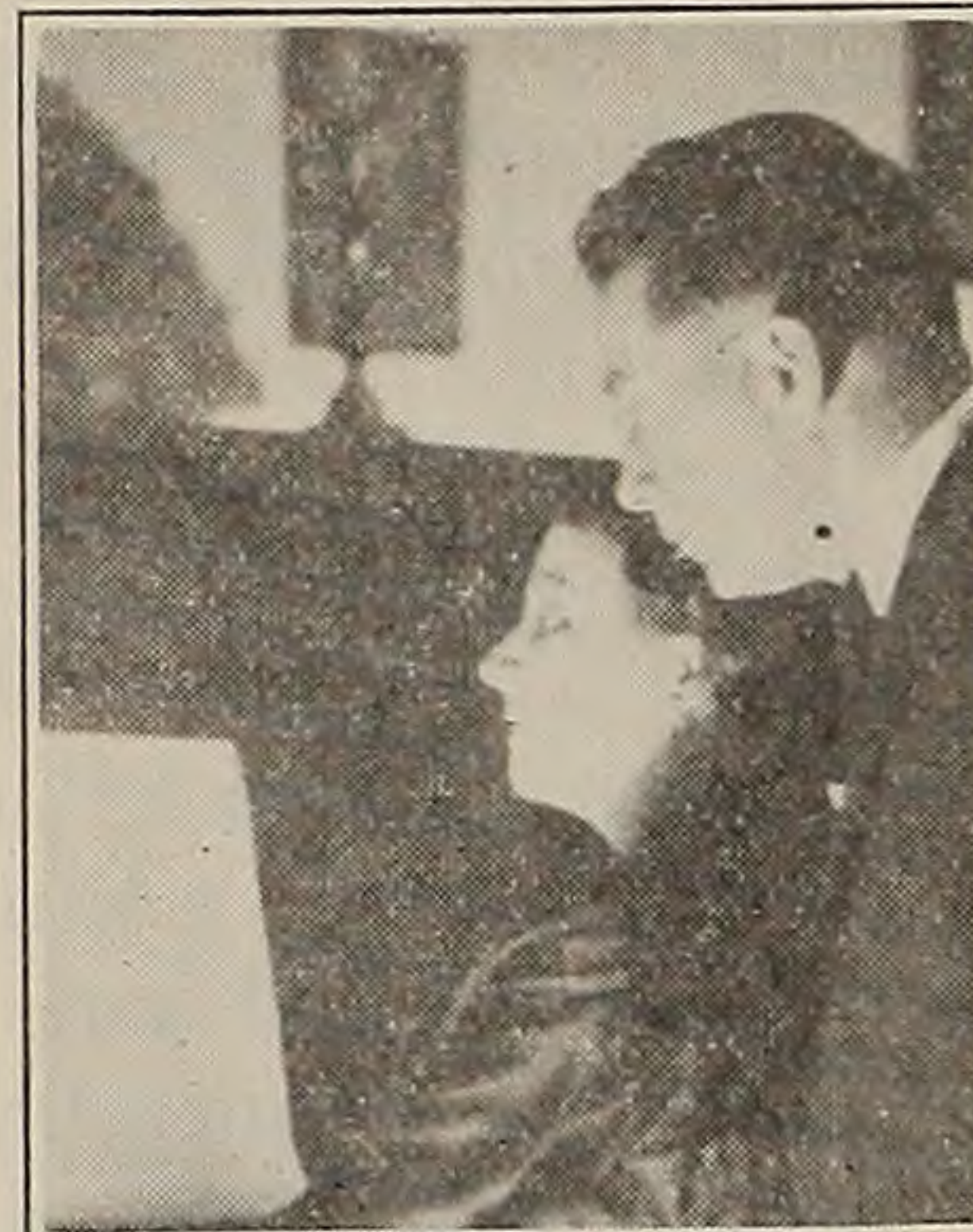
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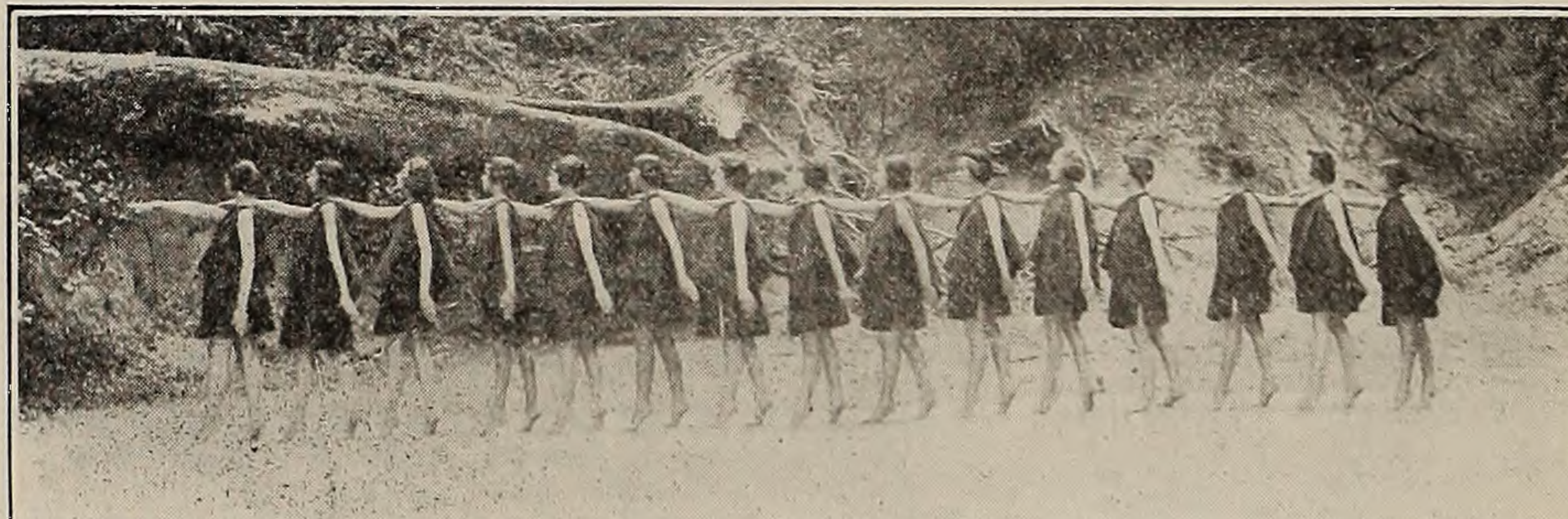
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posed before any other portion of the opera had been begun.

The following is a condensed form of Maurice Kufferath's analysis of the prelude.

This prelude is really a broadly developed overture in the classic form, divided into four distinct parts, which are nevertheless closely knit together. The initial period in the form of a march built on four chief themes, combined in various ways; a second period of frankly lyrical character, fully developed, and in a way, the center of the composition; an intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style; lastly, a revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, and leading to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and dignified when he takes fire." The theme might characterize the German "bourgeoisie." Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and given at first to the flute, hints at the growing love of Walther for Eva. Oboe and clarinet and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by the harp. It is a kind of fanfare. This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage, an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

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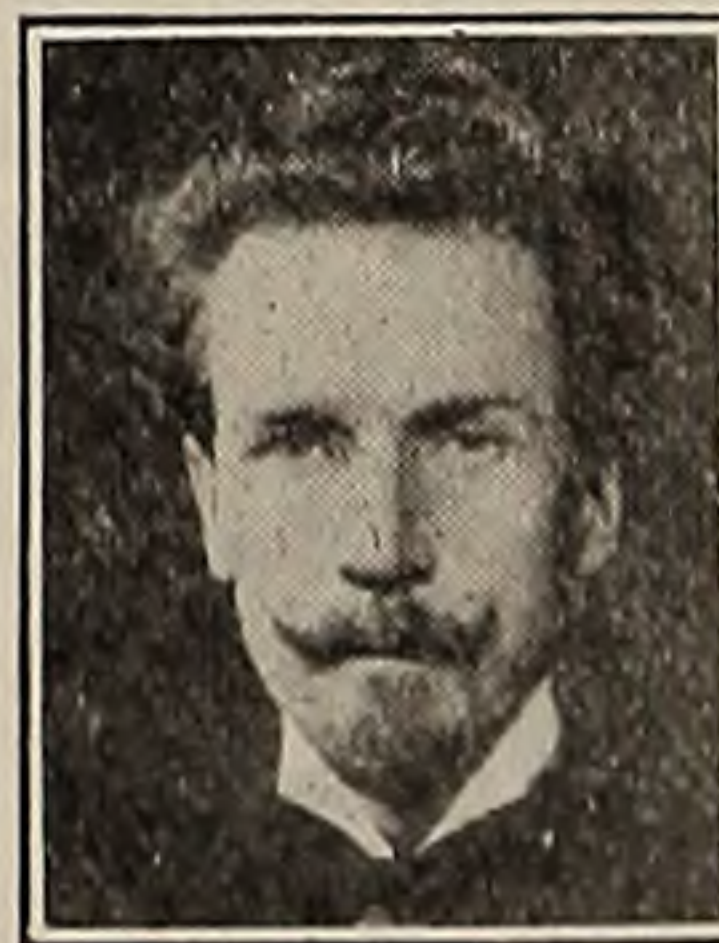
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A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody—the theme which characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme, after development, is combined with a more passionate figure, which is used in the opera in many ways—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody of the solemn march of the mastersingers, with a new subject in counterpoint in the basses. The countertheme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his prize song. And this mocking theme has importance in the overture; for it changes position with the subject and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the brasses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

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Sibelius - - - - - Tone Poem "Finlandia," Op. 26, No. 7
Bruch - - - - - Concerto for Violin No 1 in G Minor, Op. 26
 I. Allegro moderato—
 II. Adagio
 III. Allegro energico
 JULES LEPSKE
Dvorak - - - - - Overture "Carnaval," Op. 92
Schumann, George - - - - - "Dance of Nymphs and Satyrs"
 from "Amour and Psyche"
**Luigini* - - - - - Ballet Egyptien
 I. Allegro non troppo
 II. Allegretto
 III. Andante sostenuto
 IV. Andante espressivo—Allegro non troppo

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Saturday Evening, February 4, at 8:30 o'Clock

Soloist: Ilya Bronson, Violoncellist

PROGRAM

- Brahms* - - - - - Symphony No. 3 in F Major, Op. 90
 I. Allegro con brio
 II. Andante
 III. Poco allegretto
 IV. Allegro

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